

# **PROGRAMME**

**THE**  
**Mendelssohn Choir**  
**OF TORONTO**



**A. S. VOGT, Conductor**

**Tuesday, February 13**  
**1906**



NINTH  
SEASON

1905-06

17th, 18th, 19th and  
20th Concerts



# The Mendelssohn Choir

of Toronto

A. S. VOGT, Conductor

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## Annual Concerts

Massey Music Hall

TUESDAY EVENING, February 13th

WEDNESDAY EVENING, February 14th

SATURDAY AFTERNOON, February 17th

SATURDAY EVENING, February 17th

The Chorus of the Society

In association with

# The Pittsburgh Orchestra

EMIL PAUR, Conductor

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### SOLOISTS

Tuesday Evening

ISABELLE BOUTON, Contralto  
HERBERT WITHERSPOON, Bass

Saturday Afternoon

LUIGI VON KUNITS, Violinist

Saturday Evening

HENRY BRAMSEN, Cellist

Wednesday Evening

CORINNE RIDER-KELSEY,  
Soprano  
ISABELLE BOUTON, Contralto

THEODORE VAN YORX,  
Tenor

HERBERT WITHERSPOON,  
Bass

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# The Mendelssohn Choir

of Toronto

A. S. VOGT, Conductor

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## Patron

Lord Strathcona and Mount Royal

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Mrs. A. A. Macdonald

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Mrs. T. M. Harris

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Walter Sparks

W. H. Van Winkel

and

Drs. T. Alexander Davies and T. B. Richardson

## Accompanist

Miss Jessie C. Perry

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Tuesday Evening, February 13th

PROGRAMME

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1. OVERTURE - "Coriolanus," Op. 62 - - - *Beethoven*  
PITTSBURGH ORCHESTRA
2. (a) MOTET "By Babylon's Wave," Psalm 137 - - *Gounod*  
Six parts: -Soprano, Alto, 1st and 2nd Tenor, 1st and 2nd Bass
- (b) HYMN OF TRIUMPH - "How Blest are They" *Tschaikowsky*  
From the Greek Liturgy for the Faithful Departed.  
For a Double Choir. (First time in Toronto)  
MENDELSSOHN CHOIR
3. PRELUDE and GLORIFICATION from "Parsifal" - - *Wagner*  
PITTSBURGH ORCHESTRA
4. (a) MOTET - - - "Adoramus Te" - - - *Palestrina*  
For a Chorus in four parts. (First time in Toronto) 1574-1594  
MENDELSSOHN CHOIR
- (b) BARITONE SOLO and CHORUS - - - *Cornelius*  
"The Hero's Rest" (Die Vatergruft)  
Chorus in four parts: -Soprano, Tenor, 1st and 2nd Bass.  
(First time in Toronto)  
MR. HERBERT WITHERSPOON and MENDELSSOHN CHOIR
- (c) SCENE from "The Bavarian Highlands," Op. 27, No. 1  
"The Dance" (Sonnenbichl) - - - *Elgar*  
MENDELSSOHN CHOIR and PITTSBURGH ORCHESTRA
5. RHAPSODY No. 2 - - - - - *Liszt*  
PITTSBURGH ORCHESTRA
6. CHORAL LEGEND - "Christ when a Child" - *Tschaikowsky*  
Four parts: -Soprano, Alto, Tenor, Bass  
MENDELSSOHN CHOIR
7. DRAMATIC CANTATA "Olav Trygvasson," Op. 50 - *Grieg*  
For Soli, Chorus and Orchestra. (First time in Toronto)  
MME. ISABELLE BOUTON, Contralto, MR. HERBERT WITHERSPOON, Bass  
MENDELSSOHN CHOIR and PITTSBURGH ORCHESTRA

God Save the King

STEINWAY PIANO USED

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# Members of the Chorus

## First Choir

### SOPRANOS

Atkinson, Mrs. G. D.  
Beer, Miss Emma  
Dales, Miss Ella  
Elliott, Miss Louise  
Evans, Miss Frances  
Featherstone, Miss Winnifred A.  
Flavelle, Miss Mina  
Fulgor, Miss Martha  
Fulton, Miss Agnes  
Gartshore, Miss Helen  
Halford, Mrs. C. J.  
Hudson, Mrs. Chas.

Ingram, Miss Florence  
Jury, Mrs. A. B.  
Kennedy, Mrs. Leonora James  
Lawrence, Miss Nita  
Leslie, Mrs. Alex.  
Mockett, Miss Helen  
Mouré, Mrs. F. A.  
Muirhead, Miss Sidney  
McNeill, Miss Florence  
O'Neill, Miss Mona  
Parker, Mrs. H. W.  
Parker, Miss Annie

Parker, Miss Mary  
Perry, Miss Inez  
Perry, Miss May  
Sawtell, Miss Edna  
Stiles, Miss Clara  
Stiles, Miss Regina  
Stutchbury, Miss Katrine  
Warde, Mrs. J. D.  
Waste, Miss Marguerite  
Watson, Miss Myrtle  
Wheler, Miss Marie

### ALTOS

Arnold, Mrs. Wm.  
Baxter, Miss Sidney  
Cassels, Miss Caroline  
Corner, Miss Gertrude  
Donovan, Miss Alice  
Fisher, Miss Florence  
Fisher, Miss Helen  
Green, Mrs. Clyde

Grigg, Miss Annie E.  
Kirby, Miss Lillian  
MacGregor, Mrs. Alex.  
Magson, Miss May  
Mason, Miss Emily A.  
Neilson, Miss Christine  
O'Donoghue, Miss Katie  
Pendrieth, Miss Ruby

Porritt, Miss Evelyn H.  
Rogers, Miss Bertha  
Shuttleworth, Miss Gertrude  
Sparrow, Mrs. E. M.  
Sutherland, Miss Jean  
Tate, Miss Edna M.  
Welch, Miss Bessie M.  
Williams, Miss Evelyn

### TENORS

Almond, Richard  
Beatty, F. R.  
Binns, Harry  
Campbell, Alf. W.  
Cringan, A. T.  
Cringan, Robt. E.  
Funston, Fred.  
Hogg, Robt.

Hounsom, J. Ernest  
Hutchison, C. Victor  
Lauten-Slayer, P.  
Lawrence, W. J.  
Love, Herbert J.  
Lundy, Dr. W. E.  
McBratney, W. J.  
O'Connor, W. S.

Persse, Richard M.  
Plant, F. L.  
Sheppard, Geo. H.  
Staples, O. P.  
Stott, James  
Twigg, Jos.  
Westby, Jas. T.

### BASSES

Atkinson, M. L.  
Bowles, E. R.  
Boyd, D. G.  
Byfield, Ed.  
Chambers, J. King  
Clark, Dr. Harold  
Davies, A. L. E.  
Davies, Dr. T. Alex.  
Dingle, W. H.  
Earp, E. C.

Elliott, W. H.  
Evans, J. T.  
Foreman, A. E.  
Gray, R. A. L.  
Hoidge, Dr. E. T.  
Hoidge, W. H.  
Kirby, R. G.  
Livingston, Harry W.  
Milne, G. H.

Mackelcan, F. R.  
McDougall, H. F.  
McMurrich, J. D.  
Oliver, E. B.  
Reed, T. A.  
Rines, Frank  
Turvey, Geo.  
Wickson, J. H.  
Yule, Jos.

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## Members of the Chorus Continued

### Second Choir

#### SOPRANOS

Abell, Miss May  
Barrett, Mrs. J. H.  
Calder, Miss Lulu  
Church, Miss Helen I.  
Cramp, Miss Mary  
Crompton, Miss Ella M.  
Curran, Miss Agnes  
Elliott, Mrs. W. H.  
Falvey, Mrs. S. A.  
Francis, Miss Olive A.  
Galloway, Mrs. Geo. A.

Hadley, Miss Mabel  
Hagarty, Miss Mary K.  
Lawson, Miss Jennie  
Luke, Miss Wenona  
Miller, Miss Martha D.  
Morris, Miss A. May  
McCormack, Miss E. Maude  
O'Donoghue, Miss Evaleen  
Ratcliff, Miss Estella  
Ratcliff, Miss S. Marjorie

Roger, Miss Maud  
Rundle, Miss Ada A.  
Rutherford, Miss Harriet  
Shaw, Miss Jean E.  
Stockwell, Miss May  
Tilt, Miss Maud  
Warnock, Miss A. G.  
Wegener, Miss Therese  
Williams, Miss Isabel  
Wilson, Miss Rachael E. A.

#### ALTOS

Amor, Miss Daisy E.  
Boynes, Miss Jennie  
Carter, Miss Helen J.  
Craig, Miss Elsie Dixon  
Crossley, Miss Lily M.  
Douglas, Mrs. W. M.  
Ferguson, Miss Helen K.  
Gordon, Miss Maud

Hutt, Miss Blanche M.  
King, Miss Ethel Y.  
Lambe, Mrs. Hugh  
Miller, Miss Eleanor  
McCarthy, Mrs. Leighton  
McMurtry, Miss Grace M.  
Neilson, Miss Louise  
O'Donoghue, Miss Mollie

Sawtell, Miss Muriel  
Shaver, Mrs. W. N.  
Smith, Miss K. Edith  
Teasdale, Miss Margaret  
Tedd, Miss Emily  
Tedd, Miss Maud  
Udall, Mrs. A. J.  
Vogt, Mrs. A. S.

#### TENORS

Carder, Frank L.  
Davidson, F. W.  
Edwards, Otto R.  
Gorrie, Robt.  
Johnston, Hugh  
Jones, B. Morton  
Manson, Jas.

Mason, T. H.  
Norris, R. D.  
Parkes, G. H.  
Pickard, Walter F.  
Pridham, W. Stewart  
Procter, W. H.  
Richards, Arthur E.

Robertson, A. H.  
Sampson, H. M.  
Senior, W. C.  
Smart, Chas. H.  
Thompson, J. A.  
Tugwell, A.

#### BASSES

Atkinson, A. A.  
Atkinson, G. D.  
Braun, H. R.  
Bridle, A.  
Cantwell, Geo.  
Coleman, C. R.  
Gray, J. Wilson  
Haig, David C.  
Halford, Chas. J.  
Hoidge, O. V. W.

Jolliffe, E. H.  
Kitchener, Jas.  
Leslie, Chas. H.  
Linden, D.  
McCammon, L. Bertram  
McElheran, G. H.  
Newcombe, A. C.  
Norris, W. H.  
Patterson, R. E.  
Plant, W. H.

Price, Norman  
Richardson, Dr. T. B.  
Roberts, Frank E.  
Scott, J. R. S.  
Sparks, Walter  
Tisdale, F. W.  
Udall, A. J.  
Van Winckel, W. H.  
Woods, W. P.

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# The Pittsburgh Orchestra

EMIL PAUR, Conductor

## FIRST VIOLINS

Leo Altman  
Theodore Rentz  
Karl Malcherek  
Anton Blaha

Lungi M. von Kunits, *Concertmaster*  
Franz Kohler  
Carl Wunderle  
Walter Cotton  
Valdemar Papenbrock

Victor Kolar  
N. Weiss  
Ernest Bial

## SECOND VIOLINS

David Dubinsky  
A. Rosen  
Adolf Loeb

Otto Lund, *Principal*  
W. W. Hubner  
Franz Schurwan  
Carl Uterhart

H. F. Saylor  
W. A. Davis  
Oscar Luedtke

## VIOLAS

G. Pomero  
G. H. Nolton  
Paul Hermann

Jean de Backer, *Principal*  
Hugo Carow  
Herman Ruhoff

Hermann Müller  
John Romere

## VIOLONCELLOS

Henry Bramsen, *Principal*  
Frita Goerner  
Alois Reisser  
Herman Melzer  
Gaston Borch  
F. Lorenz

## BASSES

Wenzel Jiskra, *Principal*  
A. Salvatore  
R. Klimits  
Wm. Stein  
Jos. Krausse  
Leon Wathieu

## FLUTES

Anton Fayer  
H. Laucellas  
Carl Bernthaler

## PICCOLO

Carl Bernthaler

## OBOES

Fred. De Angelis  
E. Pincelotti

## ENGLISH HORN

E. Pincelotti

## CLARINETS

Fred. W. Van Amburgh  
Rudolph Toll

BASS CLARINET AND  
PERCUSSION

Richard Donati

## BASSOONS

A. Leroux  
Carl Nusser  
Hermann Müller

## TRUMPETS

S. Finkelstein  
Otto Kegel  
Paul Hermann  
Oscar Luedtke

## TYMPANI

A. Friese

## DOUBLE BASSOON

Hermann Müller

## TROMBONES

Otto Gebhard  
A. Gunther  
Carl Kraatz

## HARP

Mme. Marguerite Wunderle

## HORNS

Jos. Franzl  
Theo. Ghysels  
Otto Schrickel  
O. F. Loeblich

## TUBA

Andreas Thomae

## PIANIST

Carl Bernthaler

## ORGAN

Walter E. Hall, F.R.C.O.

## LIBRARIAN

Otto Kegel

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## Programme Notes

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### OVERTURE - "Coriolanus," (Op. 62) - - - Beethoven

Beethoven, though a student of Plutarch and Shakespeare, seems not to have modelled his "Coriolanus" from either, but to have taken the simplified type drawn by Collin in his five-act tragedy on the subject of the great Roman, to which the overture served as prelude. Collin was chief secretary to the war department of the Austrian government at the time the overture was conceived (1807); one, who, because of his patriotic songs during the war with France, was popular with the people, but less successful in essaying higher flights. Besides his "Coriolanus," he wrote a tragedy on the subject of "Regulus." As both personages have place in the list of characters who parade before Minerva and Mercury in the "Ruins of Athens," Collin's position as a prominent person seems attested. Beethoven at first dedicated his overture to Collin; but the fact that he afterwards erased from the title-page the words "Zum Trauerspiel Coriolan" would seem to lessen the value of the dedication as a personal tribute, while it forces the question whether, after all, it was not the grand subject itself rather than any special setting of it that aroused his inspiration.

The year 1807 was a time of great activity with Beethoven; the Fourth Symphony, the Rasoumowsky Quartets and the Pianoforte Concerto in G had just been written and he was entering the border-land of the C minor Symphony. The overture to "Coriolanus," of all its composer's works in small compass, is perhaps the most noble. Reichardt has said that it is a better representation of Beethoven himself than of the hero whose name it bears; and both here and in the "Heroic" symphony he was unconsciously painting his own portrait. Wagner, remarking upon the overture, identifies it with "the scene between Coriolanus, his mother, and his wife, on the battlefield, before the gates of his native city, where the chieftain yielded to feminine entreaties, refused to assault the place, and thereupon suffered death at the hands of the Volcian, Attius, his associate in the enterprise."

Grove says of the overture :—

"The opening could hardly be more impressive. The huge C, given by the strings with all their might, and followed by a short sharp chord from the entire orchestra, and this three times over, with a bar's rest between each, prepares the ear for the mingled fever and force of the next phrase, the 'first subject' of the composition, in the violins and violas [in octaves. This energy and fever-heat are maintained for a short time, and then give way to the broad melody which forms the 'counter-subject' of the movement, and which is a fine instance of what Beethoven can do with ten notes. Every one will notice the introductory bars which precede the melody and form the transition from the wild turbulence of the former portion to this winning and dignified phrase, which atones for its shortness by the number of times it is successively repeated by different instruments. These subjects, with an episode of some length and stern character, in which the 'cellos and violas are used with great effect, are the materials which Beethoven provided for his work. The 'working out' is wonderfully close and impressive, and is remarkable for the fact that

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the first subject is brought back not in the key of C minor, as above, but in F minor, the second subject returning in C major. The conclusion, three staccato notes in the strings only, as soft as possible, preceded by fragments of the original themes, coming like inevitable death on the broken purposes of the hero, after all the labor and all the sweetness of life are over—is inexpressibly touching. How poetical (to touch for one moment on the details of the close) is the manner in which the fiery phrase of the original theme is made to falter, and flutter, and fail like a pulse in the last moments of life. Here Beethoven has carried his favorite practice of 'transforming' a theme to a most beautiful pitch."

(G. H. WILSON)



MOTET - - - "By Babylon's Wave" - - - Gounod

SIX PARTS: Soprano, Alto, 1st and 2nd Tenor, and 1st and 2nd Bass

Two almost radically opposed methods of setting a Psalm to music are presented by Gounod and Mendelssohn. The latter has almost invariably preferred the lyric method. Gounod in his treatment of Psalm cxxxvii. has chosen the dramatic. The work divides itself into three clearly defined movements. The first expresses the desolation of the Hebrew captives in Babylon; the second, remonstrance and remembrance of Jerusalem; the third, vengeance. These three movements are as individualistic as the movements of a symphony. The first (*adagio*) is plaintively tender and religiously reminiscent. It opens with a profoundly sad minor chord and leads into a passage which for the voice is as ethereal in character as the passage for strings in the Prelude to Lohengrin.

The second movement (*moderato maestoso*) breaks in with a *forte* unison passage for all the voices—"When mad with wine our foe rejoices"—passing into a fugal period (*allegro moderato*) for altos, tenors and basses. This figure is splendidly conceived and works out into a beautiful full-harmony passage—"Jerusalem, if we forget thee"—finely expressing the intense patriotic yearning of the captive exiles. This prepares for the finale which passes into the key of C and from  $\frac{4}{4}$  to  $\frac{3}{4}$  time. This movement is characterized by a ferocity which makes remarkable demands on the dramatic and tonal resources of a chorus. The scoring is equal to all the demands of the text—and the text speaks for itself. It is as full of elemental, almost primitive emotion as the first movement is replete with the most exquisite tenderness. The whole work is superbly dramatic.

*Adagio*—

Here by Babylon's wave,  
Tho' heathen hands have bound us,  
Tho' afar from the land,  
The pains of death surround us:  
Sion! thy mem'ry still  
In our hearts we are keeping,  
And still we turn to thee,  
Our eyes all sad with weeping.  
Thro' our harps that we hung on the trees  
Goes the low wind wearily moaning;  
Mingles the sad note of the breeze  
With voice as sad of sigh and groaning.

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*Moderato Maestoso—*

*Allegro Moderato—*

When mad with wine our foe rejoices,  
When unto their altars they throng,  
Loud for mirth then they call,  
"A song! A song of Sion sing;  
Lift up your voices!"

O Lord, though the victor command  
Our captivity, sad and lowly,  
How shall we raise thy song so holy,  
That we sang in our fatherland?  
Jerusalem, if we forget thee,  
Let our hands remember not their power,  
And our tongues be silent from that hour.  
Jerusalem, if we forget thee!

*Moderato Maestoso Assai—*

Woe unto thee! Babylon, mighty city,  
For the day of thy fall is nigh,  
For thee no hope, for thee no pity,  
Tho' loud thy wail riseth on high.  
Then shalt thou, desolate, forsaken,  
Be torn from thy fanes and thy thrones;  
In that day shall thy babes be taken,  
Taken and dashed against the stones.  
Then unto thee, O Babylon the mighty,  
Be woe!

"By Babylon's Wave" was performed at the concerts of the Choir in 1904.



HYMN OF TRIUMPH - "How Blest are They" - *Tschaikowsky*  
(From the Greek Liturgy for the Faithful Departed)  
FOR A DOUBLE CHOIR

Quite as devout as Liszt's more comprehensive setting of the Thirteenth Psalm, this song of triumph by Tschaikowsky is a religious tone-painting scored as brilliantly as though for a full orchestra. Here is breadth of conception, magnificent warmth of vocal coloring, boldness of execution, massive tonality—and remarkable directness of treatment. The score is full of harmonic surprises, yet almost destitute of chromatic progressions. Each part reads like an individual melody with as much natural evenness and open simplicity as a madrigal or a folk-song. The piece opens with a full major chord on E flat for the women's voices, alternating with the men's voices. The extreme ingenuousness of this opening passage pervades the entire work. The peculiar vocal play on a syllable in all the parts at once; the broadening of a phrase on a full *crescendo*; the almost orchestral accentuation of some of the notes, the fine, clean vibrancy of the concluding Alleluias—"these are incidental devices which help to make this number a choral masterpiece peculiar to Tschaikowsky. The use of the diminished and low-pitched phrase for a concluding Alleluia gives it all the devoutness of the more ecclesiastical Amen. This composition was sung as an anthem by the choir of Frogmore Chapel at the funeral of Her late Majesty Queen Victoria.

How blest are they whom Thou hast  
chosen and taken unto Thee, O Lord!  
Their memorial is from generation to  
generation. Alleluia!

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## PRELUDE and GLORIFICATION from "Parsifal" - - - Wagner

"Parsifal," the last of Wagner's music-dramas, was brought to a first hearing on the 26th of July, 1882, at Bayreuth, and has formed the principal feature of each succeeding festival at that place. The work has been heard elsewhere through concert performances of portions of the music and in New York, on December 24th, 1903, at the Metropolitan Opera House, received a first presentation outside Bayreuth. The first Toronto performance of "Parsifal" was given by the Savage Opera Company in 1905.

The sub-title of "Parsifal," "Ein Bühnenweihfestspiel" ("A Consecrative Festival Stage Play," or "A Sacred Musical Drama"), at once bespeaks its religious aims and character. The choice of a religious subject for a drama was doubtless dictated partly by the fact that Wagner looked forward to the dramatic stage becoming the great religious teacher and moralizer of the future, as it was in the days of early Greece, and partly by the desire he entertained long ago of writing a drama on the subject of Jesus of Nazareth. Finding this impracticable, he contented himself with symbolizing the Christian scheme of redemption by love and self-sacrifice, in his great trilogy "Der Ring der Nibelungen," and has done the same again, but in a more pronounced and pregnant manner, in "Parsifal." Wagner's studies of legendary lore covered so wide a field it cannot be said that one work more than another influenced him in his treatment of the legend of the Holy Grail and the story of "Parsifal," the pure Knight, seeker of the Grail. "Parsifal" is fully as advanced as any of the dramas which preceded it, and by many is considered to be Wagner's greatest work, certainly from the standpoint of the poet.

The prelude to "Parsifal" reflects the prevailing sentiment of the drama by means of themes typical of its leading characters and occurrences. The first of these is the melody accompanying the celebration of the Love Feast of the Knights of the Grail. After this has been heard several times, surrounded with soft, palpitating harmonies, the strain known as the "Dresden Amen," a refrain belonging to the liturgy of the Catholic Church, is intoned by the choir of brass instruments. The third melody is the "Hymn of Faith," sung by the boys during the Love Feast, and then taken up by the orchestra at the end of the First Act as the Knights leave the Hall.

An arrangement for concert purposes of Wagner's score presents the Prelude and the closing page of "Parsifal" as one piece. The Glorification music is the climax of the work. The scene is thus described: "From one side a train of knights bring in the coffin in which reposes the body of Titurel; from the opposite side Amfortas is borne in upon a litter, being preceded by the shrine containing the Grail. Parsifal extends the sacred spear until the point touches Amfortas' wound, whereupon the latter's countenance becomes illumined with heavenly ecstasy. Parsifal then commands the shrine to be opened, and takes from it the Grail. He kneels in silent prayer. The Grail becomes radiant, and Titurel, revived for an instant, raises himself in benediction of the situation. A white dove flutters down from the dome over the hall, and remains suspended above Parsifal's head, while Kundry sinks slowly to the floor—dead. Amfortas and Gurnemanz are on their knees in adoration of Parsifal." (G. H. WILSON.)



## MOTET - - - "Adoramus Te" - - - Palestrina

FOUR PARTS: Soprano, Alto, Tenor and Bass (1524-1594)

Sir Hubert Parry has paid the following eloquent tribute to the music of Giovanni Peruginea Palestrina:

"It is like Greek statuary, or the painting of the greatest Italian masters, or the architecture of the finest English cathedrals; its beauty is

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so genuine and real that the passage of time makes no difference to it. As long as religion and religious emotions last Palestrina's music will be the purest and loftiest form in which it has been expressed."

Nearly four hundred years ago Palestrina earned this eulogium in Italy, where he became conspicuous through most of the 16th century as an epoch-making reformer in church music. He shares with Bach the great distinction of bringing life and religious significance to the music of the church. His nature was profoundly religious and is as vividly reflected in his choral writings as is the religious temper of John Milton in "Paradise Lost," or that of Raphael in a cathedral fresco. Palestrina was above all things sincere and reverential. To this root must be traced the wonderful religious color that makes much of his work almost ethereal in character. His "Papae Marcelli," composed in 1557, caused Pope Pius to declare that "this surely must be the music that St. John heard in the Apocalypse." At the present time there is a rapidly growing appreciation of Palestrina's work among all classes of church musicians, and it seems probable that within a few years the repertoire of a really good church choir will not be complete without a collection from this remarkable composer. Some of the finest hymns in use in any of the churches are from his pen, and the translation of the texts of many of his motets has done much to popularize him in all the churches. The major part of his numerous compositions are sacred, many of them in the form of masses and motets. The piece chosen for this evening's performance was one of a set of six sacred motets published in 1569. Its character is best judged by hearing it. Harmonically pure, religiously devout, full of color, and ethereal in effect, it breathes the atmosphere of the sanctuary.

Adoramus te, Christe, et benedicimus tibi; quia per sanctam crucem tuam redemisti mundum. Qui passus es pro nobis, Domine, miserere nobis

TRANSLATION

We adore Thee, O Christ, and we bless Thee; for by Thy holy cross Thou hast redeemed the world. O Lord, who hast suffered for us, have mercy upon us!



BARITONE SOLO and CHORUS (*Die Vätergruft*) - *Peter Cornelius*  
"The Hero's Rest"

CHORUS IN FOUR PARTS: -Soprano, Tenor, 1st and 2nd Bass

SOLOIST—MR. HERBERT WITHERSPOON.

A miniature epic similar in spirit and delineation to Longfellow's "Excelsior" is here beautifully portrayed in a German legend of Uhland set to a restfully devotional arrangement by Cornelius. In construction this number follows identically the Christmas Song by the same composer sung by the Mendelssohn Choir last season. The picture is outlined and the story told by the narrator in the solo, and completed by the choir, who softly greet the knight as he enters the chantry, with the repeated strain, "Hail thee!" This invocation is sombre almost to the point of being sepulchral. The "strain of mystical sound" follows in the chant of the priests, involving in one phrase a bright change of key from F to D. Afterwards as the full choir accompanies the solo the choral key shifts by a fine modulation to D flat and back to F through the key of D. For musicianly ingenuity, harmonic effects and fine modulation the score of this piece is quite as unique as the literary structure of the German legend.

### Solo

Across the desolate moorland  
There rideth an aged knight,  
Who seeks, in armour resplendent,  
The chantry which crowns the height.  
He sees the tombs ancestral  
Ranging the walls around—  
In the deepening gloom he heareth  
This strain of mystical sound.

I hear your welcome greeting,  
Ye sires of knightly renown,  
Yours the summons—mine the answer—  
Hail me! my guerdon won.

There stands in precinct holy,  
One tomb which none hath filled!  
That tomb for a couch he taketh,  
For pillow chooseth his shield.  
His gauntlets clasp his sword hilt,  
How calm in sleep he lies,  
The shadows fade into darkness,  
The strain into silence dies.

### Chorus

Hail thee!  
Hail thee!  
Hail thee!  
Hail thee!

All who strive and vanquish  
Shall in heaven be blest,  
Earth brings toil and conflict,  
In the grave comes rest.  
We, thy fathers, greet thee,  
Now thy task is done,  
Join our glorious order,  
Hail thy guerdon won.  
Thy guerdon won,  
Thy guerdon won.  
Hail thee!  
Thy guerdon won.  
Hail thee!  
Hail thee!  
Hail thee!

English translation by REV. CANON GORTON, M.A.



## SCENE from "The Bavarian Highlands," (Op. 27, No. 1.) - Elgar "The Dance" (Sonnenbichl)

FOR CHORUS and ORCHESTRA

A fragment of one of Sir Edward Elgar's numerous visits to the Bavarian Highlands is pictured in this infectious dance-song for chorus and orchestra. The composer particularly loved this part of Germany and the variegated abandon of its romantic people. He attended their festivals and the impressions he received were afterwards recorded in a suite of six choral songs of which "The Dance" is one of the most picturesque and delightful. The words are imitated from Bavarian folk-songs and the music is almost a choral parallel to Weber's "Invitation to the Dance," the waltz time being maintained throughout. The movement, however, falls into three well-defined modes, corresponding to the stanzas. The first, for women's voices, is pure, quick waltz rhythm in which the melody is particularly inviting. The second, with exactly the same tempo, has more of a march character and the third has a decidedly *legato* part-song suggestion. In this impressionistic souvenir Elgar has contrived some of his most skilful and brilliant strokes of tonal color and rhythmical effect.

Come and hasten to the dancing,  
Merry eyes will soon be glancing,  
Ha! my heart upbounds!  
Come and dance a merry measure,  
Quaff the bright brown ale, my treasure,  
Hark! what joyous sounds!

Sweet-heart come, on let us haste,  
 On, on, no time let us waste,  
 With my heart I love thee!  
 Dance, dance, for rest we disdain,  
 Turn, twirl, and spin round again,  
 With my arm I hold thee!

Down the path the lights are gleaming,  
 Friendly faces gladly beaming  
 Welcome us with song.  
 Dancing makes the heart grow lighter,  
 Makes the world and life grow brighter  
 As we dance along!

"The Dance" was performed at the concerts of the Choir in 1903.



## RHAPSODY No. 2 - - - - - Liszt

Liszt wrote fifteen Hungarian rhapsodies for the piano, a number of which have been arranged for orchestra. He created the form of the Hungarian rhapsody after long intercourse with and study of the gypsies of Hungary. In order to appreciate a Hungarian rhapsody, according to one writer, Liszt's interesting book, "*Des Bohémiens et de leur Musique en Hongrie*," should be sought for a portrayal of the musical performances of the gypsies of Hungary. Failing this, it should be borne in mind that it is in general to be regarded as representing a highly idealized picture of such a performance. It consists of an introductory slow movement (*Lassan*), followed by a succession of quick movements (*Friskkas*). Among the principal characteristics of Hungarian gypsy music may be enumerated the frequent employment of a strongly marked rhythm, *alla zoppa*—i. e., phrases of three notes, of which the first and third are half the value of the second; a system of modulation at variance with all existing principles; the use of intervals (especially augmented seconds and augmented fourths) not in use in European harmony; and luxuriant *fioritures*, eminently Oriental.

(G. H. WILSON)



## CHORAL LEGEND - "Christ when a Child" - Tchaikowsky

FOUR PARTS:—Soprano, Alto, Tenor, Bass.

A legend so gently beautiful as this needs but a simple reading to convey a world of meaning. The words cannot be orally read in full respect to their profound significance, by any but a master of the human voice. In this they recall that wonderfully expressive bit "Gethsemane," by Sidney Lanier. Tchaikowsky's musical setting provides a vehicle of expression which with all its wealth of beauty needs no analysis. The legend is surpassingly quaint and beautiful. The choral setting is a work of art, in places reminiscent of the Russian folk-song, but always most poignantly expressive and full of religious feeling.

Christ, when a child, a garden made,  
 And many roses flourished there;  
 He watered them three times a day,  
 To make a garland for His hair.

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And when in time the roses bloomed,  
 He called the children in to share;  
 They tore the flowers from every stem,  
 And left the garden stripped and bare.  
 "How wilt Thou weave Thyself a crown  
 Now that Thy roses are all dead?"  
 "Ye have forgotten that the thorns  
 Are left for Me," the Christ-child said.  
 They plaited then a crown of thorns,  
 And laid it rudely on His head;  
 A garland for His forehead made,  
 For roses drops of blood instead.

NATHAN HASKELL DOLB.

"Christ, when a Child," was performed at the concerts of the Choir in 1904.



# DRAMATIC CANTATA - "Olav Trygvasson," (Op. 50) - Grieg

FOR SOLI, DOUBLE CHOIR and ORCHESTRA.

SOLOISTS:—MME. ISABELLE BOUTON, Contralto.  
 MR. HERBERT WITHERSPOON, Bass.

Olav Trygvasson is a colossal fragment; a harmonic creation as much unlike ordinary epic music as a Norwegian saga is different from "The Tales of a Wayside Inn." It pictures the struggles of a dying faith which to a heathen and essentially fighting people was of vital significance. The text is three scenes from an unfinished drama by Bjørnstjerne Bjørnson who as a dramatist ranks with Ibsen. The music is an echo from the fjords of Norway; not merely mystical, like the sea, but tense and epigrammatic with bold action, tragic situation and imaginative fervor. Olav Trygvasson was a descendant of Harold Harfager, an early king. He was the heroic warrior Viking, who in a manner ante-dated King Arthur and Sir Galahad, and who, brought up in Russia, and baptized in England ten centuries ago, introduced Christianity into Norway at the sword's point. The unfinished drama delineates the impassioned resistance of the Odin-worshippers to the new faith. The scene is laid in an ancient Norman temple sacred to Odin. The invader is the same Olaf as depicted in Grieg's chorus for men's voices and orchestra, and the situation similar to that in the "Wraith of Odin," from Elgar's "King Olaf," both of which were sung by the Mendelssohn Choir last year. As may be expected the story abounds with mythical allusions. Against the "evil Olav" the pagan Norsemen invoke their deities, of whom they had many, each, like the deities of the ancient Greeks and Romans, typical of a single element. To set a text so full of myth, imagery and dramatic action to music capable of preserving and intensifying its heroic mysticism could have been done by no one so well as Edvard Grieg. A brief overture of an agitated character prepares for an opening recitative by the High Priest, and the men's voices respond in a minor phrase. The figure is repeated by the women's voices and the entire passage is twice repeated with changes of key. Scene I concludes with a full choral prayer pulsating with strange rhythm, novel harmonies and brilliant and original unison figures.

Scene II embodies the Incantation of the Runes (magic writings) by the Volva and the responses to her utterances by the people. The Runes as precursors of the alphabet were regarded as both magical and sacred. This movement is highly dramatic. The unisons are particularly forceful, coming as antiphonals to the solo, which at times joins with the



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chorus in calling upon the magic Runes and denouncing the "evil Olaf." The full choral "Thanks! Thanks!" has the broad simplicity of a hymn of triumph—ending in a surprising harmonic change on a sustained tone and immediately followed by a robust passage of defiance as the worshippers assemble about the images.

Scene III contains the major part of the action and most of the finest choral passages. In this part the stern joys and fears of the Norsemen are powerfully depicted; the magic dances, the sword-carnival and the mystical rites over the flames—all set to choral construction capable of the strongest dynamic effects and all characterized by impetuous and picturesque rhythm. The choral passage for women's voices is a beautiful utterance, sedate and full of reverence, interrupted by dramatic appeals to the Disir. The swing of this entire work is irresistible. As tone-painting by means of unconventional harmonies it is as virile as the best epic poetry. Rigorous like the north wind itself, it calls up the strength of an earlier, more romantic era. It carries the imagination back to a time when change was working with violence on custom. There is a pervading restlessness from overture to finale. Yet the work is dominated by a strong musical as well as dramatic unity and the most brilliant descriptive and emotional effects for both soli and chorus.

(A. B.)

CC

## SCENE I.

**A High Priest.** (Baritone Solo).

Thou to whom fancy lends many titles, giver of runes and of magic, working before the world's beginning, thou who outgazest from Lidskialf Hear us!

CC

**A Woman.** (Mezzo-Soprano Solo).

Tender mother Frigga, sorrowing for Balder, bearing in thy bosom all worldly woe! Comforter of Odin, nourisher of Nature, drawing ail life and care into Fensal—Hear us!

CC

**The High Priest.**

Trudfang's Hlorrida, Bilskirner's fire flame, thou of the strength-belt and hammer, shield of the Aesir and of the Northmen, ever the dread of the giants—Hear us!

CC

**A Woman.**

Beauteous weeping goddess, silent widow Vanadis, love's distress, own loss taught unto thee! Let our tears of sorrow with thine own be mingled; Thou who dost govern half of the living—Hear us!

CC

**The High Priest.**

Horn-bearing Heimdal, Ull in Ydaler, Nyörd, mighty north dweller—hear us! Alfenheim's joy, Landvida's sorrow, long-bearded minstrel and thou Tyr—Hear us!

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## SCENE I.—Continued.

### A Woman.

Ever youthful Idun, Sif of golden harvests, Saga of the streamlet, Skada of hills, all ye mighty Aesir, Vanir and Valkyrir, hear our complaining, earthward oh hasten! Hear us.

### CHORUS

Other gods are now arising, gods of power, gods of battle!  
Help us, help us; Mitgard trembles: gods alone with gods can wrestle!  
Ye who from the Urdar fountain pour life strength into our bosoms,  
Ye alone who know his will, the Father in gold canopied Gimle;  
Ye in Odin's ear who whisper softly as each day awakens,  
Ye who were ere world's beginning, ye who will be when 'tis wasted,  
Show us, show our Fates the pathway, show the god so long awaited.

## SCENE II.

### The Völva. (Alto Solo).

'Tis not enough that ye invoke Nornir and Aesir. Runes must be graven duly, evil to disperse from the pathway which to the gods doth lead. There see, the gathered hosts! Upon their horns howling to hide our voices that the gods never may hear us.

### CHORUS

O prophetess mighty, rise in thy magic,  
Fill heaven and earth with Odin's word!

EE

### The Völva.

Spirits base, basely mastered, ye who come from the Southlands, with Hel soon shall your feast be holden. Plague shall gnaw, serpents send thro' your veins their deadly venom. Let Hel's hounds awake, howling and foaming, monsters filled with madness, for your blood thirsting blindly! For Hel no fitter food can afford them! With Hel here in the north your feast is.

### CHORUS

O prophetess mighty, etc.

EE

### The Völva.

Spirits base, basely mastered, ye who come from the Southlands, to Hel soon shall your way be wended. Evil ones, away! The Thunderer's weapon awaits ye! Runes I wrote on a staff I rent from the altar of Odin. To Hel straightway its charm consigns ye! Runes will lead Loki's lot unto the doors of his daughters. With Hel ye shall devour that writing.

### CHORUS

Wondrous word of Odin goes to black abyss, to heaven's height!  
Awful returneth the answer.

EE

### The Völva.

Answer came from Hel, from high gods; all fear it, yet not I: Now let us kneel to them! Every path is free! So I will pray them first. Gods, ye holy eternal gods! Are ye here, then heed me! Where find we the fiat which governs our fate? Where bends your balance, ordering all? Show to me ye mighty ones where ye will strike the evil Olaf.

(Thunder. The background of the temple is rent asunder. The temple is seen as if in the distance, surrounded by smoke and flames).

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### The Volva and Chorus.

(When the apparition has vanished.) Here, here, hasten the holy ones? Here, here hurtled the vengeance of heaven. In our hall he must enter, let him go in, ne'er to come forth again. Let this be told to him: we will believe if he come safely forth. This must be told to him: let his god go in to our gods.

Thanks for the token, solace it sends to us,  
Thanks for the token, faith it confirms!  
Choice of thy children, come, then, O King to us!  
Come to thy children, strife will be short!  
Now will the gods themselves go on their gladsome way,  
Now will the gods themselves grant us their grace.  
Lit from our land by fire, lo he shall leave us,  
Loki shall lighten him hence unto Hel.  
Three nights besought we, suing like son to sire,  
Three nights he pleaded, heard is our prayer.

(The high priest takes a horn from a raised place before the image of Thor, and makes the sign of the hammer over it and proceeds to sing the following song.)

### The High Priest.

Raise high the horn, great Host-Father Odin's horn, raise high the  
horn, up-heave it for him.  
High altar-fires and Akethor's hammer-sign, high altar-fires have  
hallowed it.

### CHORUS

Gladly we join in games for the gracious god, gladly we join in  
gambols of joy.



## SCENE III.

### CHORUS

Give to all gods a grace-cup of gratitude,  
Give to the gods your greatest of gifts!  
Horns fill for Akethor, Drontheimer's deity,  
Fill them to Akethor's daring in fight.  
Fill up to Nyörd and Frey, harvest and fish they send,  
Fill up to freedom and faith!  
Oh ye Asynier, honor we offer ye,  
All ye Asynier, honor and praise!  
Nourish, oh mild ones, men with your mother milk,  
Nourish us, ye who move us with might!  
Young men and maidens, grandsire and grandmother,  
Honor for aye the gods ever green!  
Glorious Disir, gliding like doves around,  
Glorious Disir, death making glad!  
Guarding ye follow friendly our future fate  
Guarding ye follow us, hail to your flight!  
Fortune of fathers holdeth the Hamingja,  
Fortune of fathers and of the race.  
Earthmen and Kobolds keeping the ground for us,  
Earthmen and Kobolds, hail to your kind!  
Hail to the hugest spirit that hides in hills!  
Hail, tiny elves, who frolic in flowers!  
Hail our upholder, guardian of house and halls!  
Hail thee, upholder of harbor and holm!

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Faith of our fatherland, love thou dost light on us,  
 Faith of our fatherland, moving all men.  
 Faith of our fatherland, honor thou art to us,  
 Faith of our fatherland, fond and profound.  
 We will defend thee, source of our weal and woe,  
 We will defend thee, fount of great deeds.

Three nights besought we, suing like son to sire,  
 Three nights we prayed and heard was our prayer.  
 The first night offered we bowls of bloody sacrifice,  
 On the first offered we oxen with prayer.  
 Next night guest-offering gave we the gracious gods,  
 Over their images uttering prayer.  
 On the third night fair dream-faces favored us,  
 On the third night we danced and we sang.  
 Gladly we joined in games to the gracious gods,  
 Games to the great gods, outburst of joy.

From the Norwegian of BJORNSTJERNE BJORNSON.



#### Glossary of Proper Names.

Aesir . . . . .	The High Gods	Odin . . . . .	Chief of the Gods
Balder . . . . .	Son of Odin.	Saga . . . . .	Goddess of History.
Bilskirner . . . . .	Thor's Heavenly Abode	Sif . . . . .	Wife of Thor.
Braga . . . . .	God of Poetry.	Skada . . . . .	Wife of Nyörd.
Frigga . . . . .	Wife of Odin	Thor . . . . .	God of Thunder.
Gimle . . . . .	Abode of the Righteous	Tyr . . . . .	God of War
Heimdall . . . . .	Keeper of the Rainbow.	Trudfang . . . . .	Thor's Earthly Abode.
Hel . . . . .	Goddess of Death.	Urdar . . . . .	Oracles of the Past.
Idun . . . . .	Goddess of Spring.	Utgard . . . . .	Abode of Giants.
Loki . . . . .	Spirit of Evil.	Valkyrie . . . . .	Handmaidens of Odin.
Mitgard . . . . .	Abode of Man	Vanir . . . . .	Gods of second rank.
Nyörd . . . . .	Father of Freya		



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